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handling of all the evidence at his command. After reading the volume we feel sure that the author has not only read with care his German authorities, but has filled himself with the spirit of Attic dramatic literature, which has enabled him to treat his theme not in a dry and external manner, but with genuine sympathy. It is this which gives to his book a charm which German treatises usually lack. His treatment of his subject is nevertheless thoroughly systematic. After discussing the general characteristics of the Attic drama and describing its various forms, he treats of the production of a play, of the poets, the *choregoi* and actors, and of the training and expenses of the chorus; then of the theatre, of the old wooden theatres at Athens, and in detail of the theatre of Dionysos; then of the scenery and all the mechanical contrivances and stage properties; then of the actors, of the rise of the actor's profession, of the costume of tragic, satyric, and comic actors, and of the style of Greek acting; then of the chorus, its history, size, arrangement, of the dancing and music; and finally of the audience, its composition, the price of admission, the distribution of the seats, and the various arrangements in connection with the audience. There are comparatively few illustrations, but where they do appear they are well chosen.—A. M.

BARCLAY V. HEAD. *Catalogue of Greek Coins. Corinth, Colonies of Corinth, etc.* Edited by Reginald Stuart Poole. 8vo, pp. LXVIII, 174; pls. XXXIX. London, 1889.

This volume of the catalogue of coins in the British Museum comprises not only the coins of Corinth, but also those of a similar character chiefly from Corinthian colonies in Southern Italy, Sicily and Western Greece. The earliest Corinthian coins of the flat fabric are assigned to the age of Kypselos, 657–625 B. C., which places the coinage of money at Corinth soon after that of Aigina and before that of Athens. The earliest Corinthian coins, in fact, show the Aiginetan incuse, but this is soon replaced by the “swastika.” We can assent to Mr. Head's proposition that “the so-called ‘swastika’ pattern is merely a survival of the early geometrical mæander pattern which is characteristic of the earliest Greek vases,” without going so far as to assert, with him, that the rosette which replaces it was “probably developed out of it.” The origin of the rosette has been more satisfactorily explained by Mr. Goodyear, *AJA*, 1887, p. 289. Corinthian coins of various periods are clearly illustrated and carefully described; then follows the series with initials of magistrates and symbols. Considerable attention is also given to the Roman series of bronze coins bearing the names of the Duoviri or annual magistrates. Less is said of the types of Corinthian coins in the Imperial period, since they have been so fully discussed by Professor Gardner in his *Numismatic Commentary on*

*Pausanias.* The geographic and chronologic classification of the quasi-Corinthian coinages of Italy, Sicily and Western Greece is based on the lines laid down by Dr. F. Imhoof-Blumer in his paper *Die Münzen Akarnarniens* in the *Numismatische Zeitschrift*, x, 1878. In addition to the historic introduction and to the description of the coins, the volume contains a series of indexes, (1) geographical, (2) types, (3) remarkable symbols, (4) names of magistrates and of remarkable inscriptions.—A. M.

W. C. LEFROY. *The Ruined Abbeys of Yorkshire.* 12mo, pp. xvi, 296. New Edition; Seeley, London, and Macmillan, New York, 1891.

The author has resisted, to a certain extent, the temptation to treat his picturesque subject merely from a poetic point of view, and, in his descriptions, he makes use both of his own architectural notes and of some special monographs. Still we must dismiss any idea that we have here a scientific or historic essay on the abbeys of Yorkshire, for the text is arranged for pleasant reading with an easy mixture of historic reminiscence and descriptions that never become detailed from the standpoint of the architectural student. Of the monasteries written about, that of St. Mary, York, belonged to the regular Benedictines; those of Rievaulx, Byland, Fountains, Kirkstall, Roche, and Jervaulx to the Cistercian Order; Mt. Grace Priory to the Carthusians; St. Agatha and Eggleston were houses of the Premonstratensian Canons; Bolton, Guisborough, and Kirkham were priories of the Canons of Saint Augustine; finally, Whitby belonged to the unreformed Benedictines. Some of these names are famous in English history. The Cistercian abbeys of Fountains, Byland, and Kirkstall have long been cited as the principal examples of early pointed architecture in England preceding the work at Canterbury. Here, as elsewhere, the French Cistercians and their native pupils were the pioneers of the Gothic. For a glimpse at their history, for their general plan, for sketches of certain details, this book will satisfy all but a specialist; though it would be more useful if more frequent mention had been made of the detailed monographs by which so many of these monuments have been illustrated. The student of architecture will miss any thorough examination of the character of these constructions of the XII and XIII centuries, the origin of their style and its influence upon that of the cathedral churches. But, as an introduction to a serious study of these buildings, the book will serve a good purpose even to a scholar, though it is especially adapted to the general reader.—A. L. F., JR.

EDUARDUS LOCH. *De titulis Graecis Sepulcralibus.* 8vo, pp. 64. 1890.

This inaugural dissertation of a pupil of Professor Gustav Hirschfeld is the first part of a comprehensive work on Greek epitaphs. The writer